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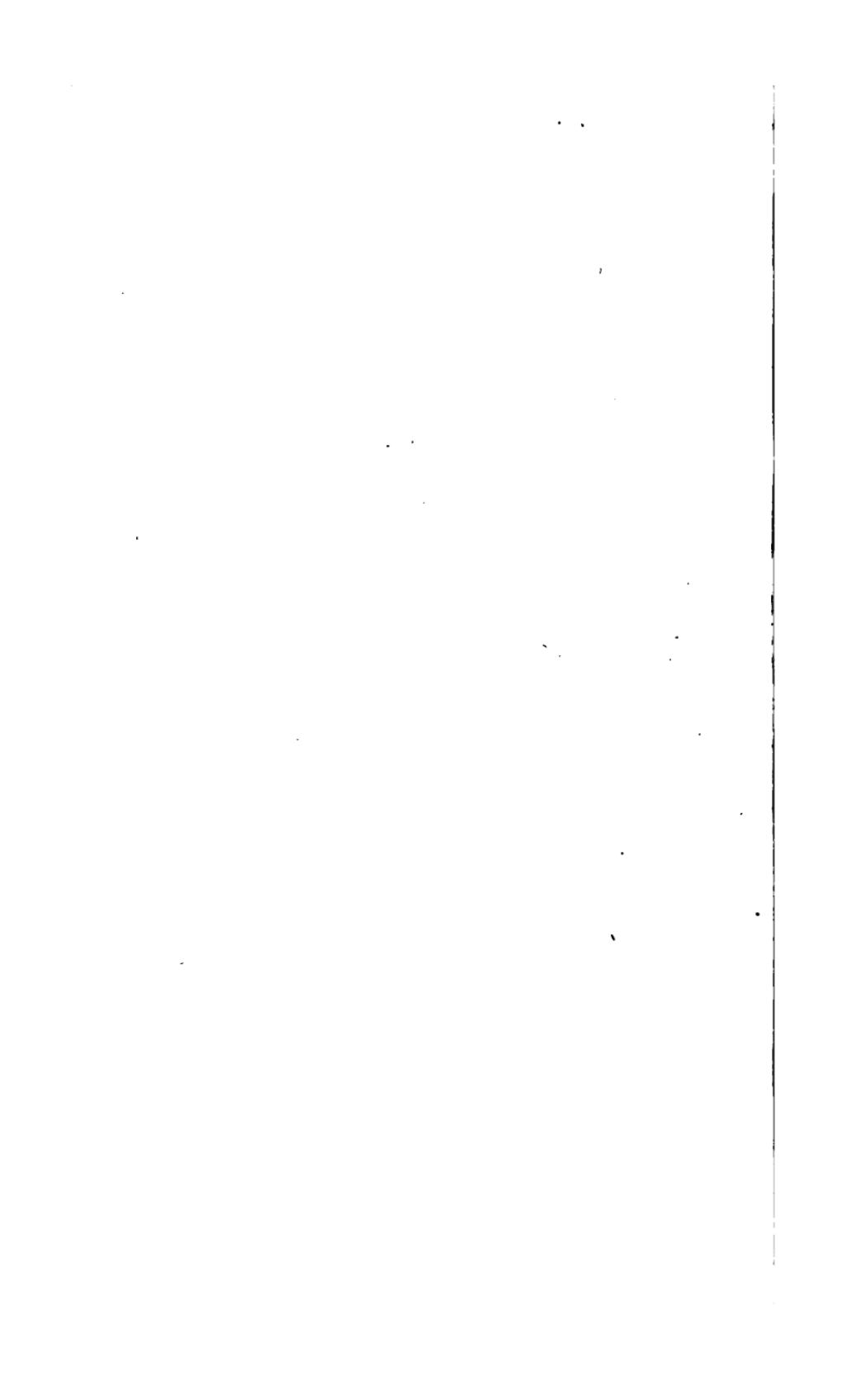
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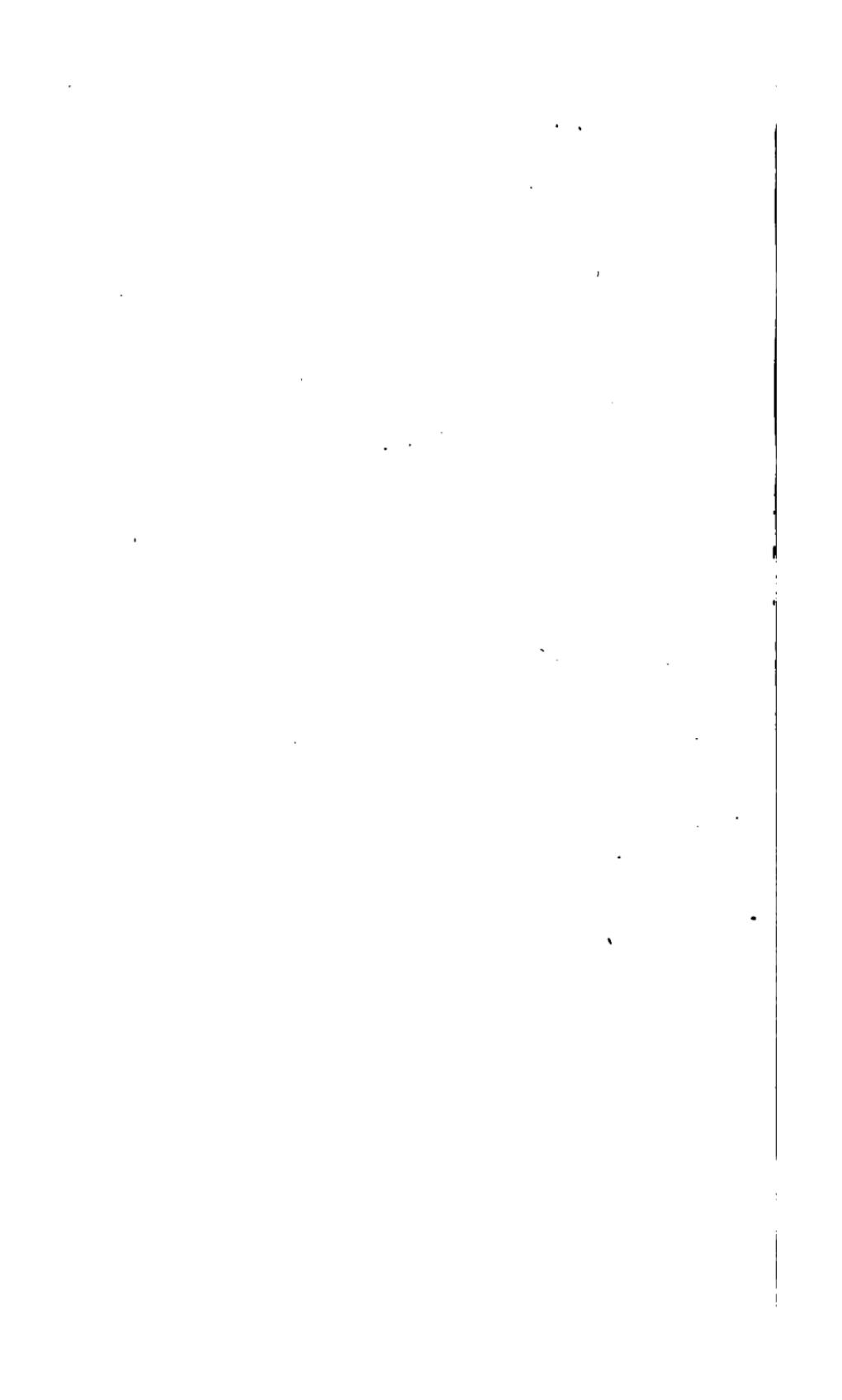
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AN ESSAY ON THE SENTIMENTS, &c. &c.



Edinburgh, Printed by James Ballantyne and Co.

ADVERTISEMENT.

From the title page, it will be seen, that this, (with the Key to the Mythology of the Ancients, and Europe's Likeness to the Human Spirit,) is a *new publication*; but it is *not another edition or reprinting* of what formerly appeared under the title of an *Essay on the Sentiments of Attraction*.

tion, Adaptation, and Variety. The other two parts having, in the meantime, been written, are now joined to the first. The writer of this Essay is aware that, at its first publication, it was received by the multitude, here, for the most part, only with ignorant amazement, and with no great liking; either for the beauty of the abstract ideas expressed in it, or for the philosophical truth and appropriateness of the language. Protesting against the vulgar imputation of having ingeniously contrived a system, he solemnly assures the people that no

such thing can be done, and that he is only expressing what he has learnt from meditation, and understood. But he also knows that his book has, after due consideration, been well appreciated by persons of superior genius and mental cultivation. He acknowledges that it cannot claim praise, from logicians, for having a cogent series of arguments ; since the purpose of it was, first, only, to express a just conception of the intellectual scheme or form of human nature. He now has the happiness of adding two other Essays, by which

the same subject will be farther illustrated, and, probably, with an increase of gratification to the reader.

December 1, 1821.

AN
ESSAY ON THE SENTIMENTS
OF
ATTRACTION, ADAPTATION,
AND VARIETY.

THE nature of contemplative emotion may easily be discriminated from that of voluntary action; for active power always takes the origin of its motion from within the mind; but contemplative feeling

Contemplative emotion and voluntary action.

A

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receives the origin of its movement when the mind is drawn towards what exists beyond itself. Therefore, in speaking of that feeling of contemplative love or benevolence, which draws forth the mind towards objects separate from itself, it will be convenient to call it the

Parallelis in
the materi-
al world. sentiment of mental attraction. For the material world exhibits relations which are (to a certain extent) parallel to what are found in those of the mind to external existences. Repulsion, or the power

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of occupying space, is similar to self-love, or the resisting power of human nature—which preserves its own place of individual being against external causes. But, in material atoms, nothing is found like will, or free alteration of the modes of action, making an optional use of repulsive force. The attraction which causes material atoms to change their place, is like Attraction among material atoms is change of place. that far-reaching influence which removes and draws forth the mind towards objects separate from it.

self, and makes it feel pleasure in their existence. As material atoms, in obeying attraction, shew themselves affected by existences whose active power is so far distant that it can exchange no impulses with theirs, so mental attraction or love, exemplifies a similar movement, which implies no more than the existence of the object contemplated ; and therefore this sentiment enables the mind to experience the influence of the universe, by a continued feeling of connection with ex-

istences which stand beyond the reach of contrary action.

The emotion of mental attraction is not all of one kind, but refers to the nature of the objects contemplated, and may be discriminated into three different modes of feeling. The first is, single attraction.
attraction, which causes contemplative love to tend towards individuality, and seek for a centre or heart in the object which is contemplated. The second is adaptation, or imitative

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feeling, which refers to the movements, extension, and character of what is contemplated, and enables the mind to feel an agreeable emotion in accommodating itself to the nature of the object upon which its

The sentiment of variety attention is fixed. The third is the sentiment of variety, or the feeling of differing attraction, which turns and transfers the attention of the mind, and makes it feel separate particular being. The sentiments of single attraction and adaptation, being closely connected, both na-

turally apply themselves to unity. But the sentiment of variety is of a different kind, and is capable of being felt along with the two first, but as subordinate to them.

In the material world, all objects that have size enough to make them perceptible to the senses, are of an aggregated nature ; but an existence is truly individual when it contains only one source of active power. Therefore, individuality is never distinctly shewn, except in

Individuality not seen in objects of sense.

the will of living beings, which is a manifestation of active power proceeding from a single and separate source. The Epicurean philosophy, by feigning the mind to be an aggregated and complex existence, denied the actions of living beings to be manifestations of true individuality.

But the sentiment of single attraction which seeks *always for a centre*, or heart, is felt to apply properly to objects which are

truly individual, like living beings. But if all emotions of attraction were towards a centre, or towards different centres, then the character and modes of being in individual existences would not produce any corresponding emotion, and the emotion of love felt towards all objects would be alike, except as to unity and plurality. The emotions of imitative attraction, however, are felt to have reference to extention and character.

The sentiment of single attraction is as in the head of the soul, flying first, and stretching foremost towards the object contemplated. The sentiment of variety, which turns the mind aside, is as in each shoulder. But, the sentiment of adaptation is as in the hair, which, being moveable, flowing, and easily agitated, feels imitative attraction, and spreads out according to the extension and character of what is contemplated.

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The sentiment of character is evidently different from the mind's knowledge of abstract form or idea, which pervades the moveable, and remains unchangeable. The mind's knowledge of the externality of space, as viewed without sensation, is only abstract vision ; and the mind's internal knowledge of space is conscience, or the knowledge of what ought to be ; and is also the internal feeling of the beautiful, when the mind's internal consciousness is extended by emotions of at-

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traction, or by the love of the infinite. But the internal pain of the mind is also capable of causing an internal feeling of abstract beauty and justice, even more close in its relation to the innermost being of the mind, than that which takes place in the clearness of contemplative emotions.

Besides the sentiments of single attraction, adaptation, and variety, (which apply only to particular objects separate from the mind,) .

there is farther, in human nature,
a sentiment of height and increase,
which draws the mind away from
the influence of limited and particu-
lar objects, and expands it with the
love of the permanent and infinite.

The relation of this ascending sen-
timent to unity is religious senti-
ment by nature, and its relation to
extension is the sentiment of hope,
or the love of the infinite, and of
abstract form or idea. In the feel-
ings of human nature, height and
increase are conjoined ; and it is

The senti-
ment of
hope, or
the love of
the infi-
nite.

evident that hope tends along with time, and accords neither with the love of the past, nor with descending, or diminution. The sentiment of hope cannot rest upon any of those finite quantities perceived in objects of sense, but is capable of being affected, through the senses, by objects expressing proportions and gradations of quantity ; and,

Relation of from this, the feeling of the beauty
the love of
the infinite
to harmo-
ny and the
beauty of
form. of abstract form, and also of harmony, seems to arise. Harmony, which depends upon the fixed pro-

portions of finite quantities, (as upon the proportion of the individual pulsations in different musical tones,) carries the mind out of finite quantities, in perceiving their proportion ; as is also felt in seeing the proportions of light in the rainbow. Thus, the sentiment of hope, which seeks after the infinite, produces also the desire of feeling abstract and permanent relations.

But the sentiments of single at-

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traction, adaptation, and variety, refer only to moveable and particular existencies, situated beyond the mind. They are, therefore, outward affections, and if the sentiment of single attraction be as the head of the soul, and imitative emotion as the hair, the sentiment of hope which depends upon purity and breadth of internal feeling is as within the chest and shoulders, and there exerts its lifting tendency.

From hope spring the powers of

imagination, which are the wings ^{Imagina-}
of the soul, springing from the
shoulders. Imagination is not like
love or attraction, an affection felt
towards particular objects, but is
rather a sort of voluntary action, or
waving of the wings, through which
the soul seeks to feel the varied
forms of the ideal, by passing mo-
tion. As the sentiment of hope is
the love of the infinite, so the powers
of imagination are employed in ta-
king a temporary hold of the finite
ideal, and turning the mind by the

transient conception of what is not within its own being.

It may be easily perceived, that imagination, which feels after the ideal, is not the same as the sentiment of variety of attraction, which feels the differing influences of moveable and particular objects.

The feeling of contrast The feeling of contrast, is the feeling of different tendency, resulting from separateness of individual being; and the nature of con-

trast will be best understood, by considering, that difference of individuality, or of the source or heart, from whence proceed extension and outward movement, implies contrariety of extension. For that of single existences towards each other, must be in contrary directions ; and so must their action against each other, and their extension away from each other. Thus contrast results from the nature of individual existence, whose extension must always be outwards

from itself.—Wherever the mind perceives difference of individuality in what is contemplated, it naturally expects contrariety of extension; for this feeling is derived from the internal consciousness of its own nature.

The sentiment of variety, or separate attraction, does not reach the heart; but the sentiment of single attraction extends to the heart, and finds there the origin of the feeling of unity; and imitative

attraction seems not applicable to more than one object at once. It is doubtful, whether the delights of the universe be more felt by the sentiment of adaptation, or by that of variety ; for, if imitative attraction causes the mind to feel that beauty which is found in the contemplation of extended unity, it is also true, that the sentiment of variety causes the mind to feel the multitudinous fullness of being, and the glorious plurality of influences in the universe, not only as

powers for drawing forth the mind's particular love, but also as exemplifying the diversities of permanent form and idea. The sentiment of variety is the more connected with hope, and always tends to awaken the internal feeling of the ideal; which is revealed to the mind in its transition between the particular. The lion, whose head is instinctively swayed and made to follow after moveable objects, is the symbol of attraction, or the love of the moveable and particular.

The lion
the symbol
of attraction.

And the ancients emblematically represented Love as riding upon a lion, not to signify that Love subdues all living creatures, but because the lion is the symbol of attraction between separate being of the same kind: But to Venus were attributed the doves, as the symbol of the love of heaven to earth, or the meeting of contraries; from whence, according to Hesiod, the goddess Aphrodite derived her origin.

Such being the modes of attraction, it is necessary next to speak Judgment and opinion. of the powers of judgment, which are the hands of the soul, the most moveable part, and capable, as it were, of being turned back upon the mind, to feel how it is affected by external causes.

The relations of ideal form are known directly by single feeling, or abstract vision, without any reflection of the mind upon itself.

But judgment or opinion requires In what manner the serpent is the symbol of prudence.

a double feeling. And the serpent, which, by folding, can touch itself in many different places at once, is the symbol of prudence.

The judging powers, proceeding upon the sentiment of single attraction, give the feeling of different things approximating to unity. And hence comparisons and similitudes, and judgment concerning coincidences and similitude.

union of different objects. There

can be no union in the resisting power of objects—but only the transference of resisting power, when they press against each other; and when the mind, in contemplating external objects, has a strong feeling of distance and retrocession, it is a sign of the emotion of attraction.

Allegory. Allegory conjoins the love of the finite and particular with the love of the infinite, and seeks to multiply ideal resemblances of the particular, or rather seeks to escape altogether from the bounds

of the particular, in feeling its union with the infinite. This is the perfection of love.

Discriminative judgment proceeds upon the feeling of separate attraction ; but another movement of the judging powers is wit, in which they are applied to judge of the difference between the feeling of the particular, and the ideas found by the imagination.

Another act of the judging

powers is tracing the motion of
the sentiment of single attraction,

Consecutive judgment or inference. as it follows after one object. This is like pursuing sameness into different circumstances, and produces that consecutiveness of opinion which shews reasons deductively, and by inference, or carrying sameness into different circumstances.

Besides opinion proceeding upon sentiment, there is also judgment concerning sensation by resistance. These are the kinds of opinion proceeding upon sentiment; but there is also judgment concerning the impressions made upon the

senses, that is to say, concerning the feeling of resistance ; for all sensual perception is a feeling of something meeting with the soul and acting against it, although not counteracted by movements of the will. The relation of the mind to objects of sense is only a relation to their exterior power ; as the perceptions of the ox (which is the symbol of touch and resistance) apply only to the continuous surface over which it browses.

The sensations received by the eyes and the ears apply themselves to those permanent and abstract forms, which are known directly by the mind, and render them perceptible, by filling them with objective causes of feeling. The cause of feeling is moveable and particular, but the form is otherwise. The mind has always a field of vacant vision, which it is capable of knowing, by its own existence, without any feeling of contrary action. And the mind sees abstract

Union of
causes of
sensation
with the
forms
known by
the mind.

relations best, without sensation ;
 as the owl (which is the symbol of intellectual vision) sees best in the dark. But colour renders objectively visible the forms and modes of extension known by the mind ; and tone renders objectively perceptible the quantities or ideal forms of duration, of which the mind is internally conscious.

Judgment concerning form, is judgment concerning terminated shape in particular objects.

touch, such as that of light upon the eye. When the form is not shut in, and when the extension viewed is open, then the judgment is also free, and moves continuously to opine concerning locality and distance. Judgment concerning separateness, or number in objects of sense, is judgment proceeding upon the feeling of different

Separate or successive touch, or resistance
dividuous touch.
felt dividuously, and having order or collocation, if perceived simultaneously. The *sensation* of divi-

ded and numerous touch may be received in various ways ; but the power of *judging* concerning the feeling of separateness, is, the fingers of the soul. In musical tones, gravity and acuteness depend upon the comparative length of the pulsations in different tones, and consequently upon the comparative multiplicity of the pulsations. In grave tones, the pulsations are large and few ; in acute tones, they are short and many. Therefore the perception of musical proportions

Judgment in sound is from the powers of upon musical tone is upon separating of touch.

judging concerning separateness, for these are the means by which the mind judges of the proportional quantity of pulsations in different tones, and discriminates the changes of vibration. If red be the colour which is gravest, or largest in the parts, and if the other six colours diminish from it, in harmonical proportions, the proportions of colours must be also perceived according to the mind's power of distinguishing separateness, but

applied to a different feeling. Phœbus was figuratively said to be the inventor of the lyre.

These are the kinds of judgment proceeding upon touch, or the feeling of resistance, and all of them apply to ideas of harmony, proportion, or quantity. Emotions of attraction and feelings of touch or resistance are of a contrary nature, but both refer to what is beyond the mind.

Under the name of contempla-

To what
the name
of contem-
plative e-
motions
should be
applied.

tive emotions, there should be com-
prehended, not only the love of the
moveable and particular, as ap-
pearing in the sentiment of attrac-
tion, imitative emotion, and varie-
ty, but also the sentiment of hope,
which is the love of the infinite.

And in proceeding to consider the
Transition
from active
power kinds of active movement which
are found in human nature, it is
evident that the nearest to contem-
plative sentiment are those kinds
of action which refer to the ideal
and permanent. And, first, sted-

fastness of will is the relation of the mind's active power to one permanent form; for the nature of the mind has not stedfastness in itself, and only attains to it by the union of its particular power with fixed idea. And justice is the relation of action to equality of idea. But these modes of action are essentially different from the sentiment of hope, which is the love of the ideal, beyond the limits of the mind's existence. The contemplative love of idea may easily

Stedfast-
ness of will
relates to
the ideal.

be discriminated from the internal sentiment of justice and stedfastness of will.

And, in passing from these to *Self-love*, the feeling of self-love, another difference is easily perceived; for self-love is pleasure in feeling the internal nature of the mind's moveable power as such, and not as relative to idea. Self-love, therefore, cannot be called a sentiment, in the same manner as justice or stedfastness of will; for it does not imply

the preference of any thing, to the internal feelings of individual being. When the obscure internal nature of the mind's particular being is contrasted with the knowledge of fixed idea, the mind then perceives the dissimilarity between its own moveable being, and those permanent relations which cannot be altered. And this contrariety is felt as the source of intermediate pain, through which, alone, such contrariety can be reconciled. But, when the mind disjoins itself from

Contrast
of the inter-
nal nature
of particu-
lar being
with fixed
idea.

idea, the nature of its power is then changed from intellectual stedfastness, into the mere power of particular being. Self-love is a feeling relating to the whole of individual being ; but pride is like the spine or back of the soul ; and the horse may be considered as the symbol of pride, or the strength of particular being, made to be ridden upon, and controuled by reason and conformity to idea.

The horse
the symbol
of pride.

As the desire of approbation re-

conciles and unites the active power of different individuals, it produces, between them, a feeling of amity and mutual pleasure. But this is unlike contemplative love or attraction, in which the mind feels other existences, as drawing opposite to itself; for the desire of approbation makes other existences be felt as collateral: And vanity has no objective vision, or sense of objective beauty; but seeks only for correspondence of internal feeling as to moveable power. If pride

Contrast
between
contempla-
tive love
and vanity.

be the spine or back of the soul, the desire of approbation is as the ribs; and dogs which join in the chase, and strain their speed in the same course, may be considered as the symbols of social vanity, or community of feeling as to action. The wolfish tendency of the desire of approbation, is always manifested sooner or later, when mankind are excited to act much together, according to their natural

Social feeling the source of corrupt modes of expression. passions. This affection also gives rise to an interchange of thought

in society, which is not through the medium of intellectual form, but according to community of natural feeling, which is the source of corrupt modes of expression.

In pride, the internal nature of active power is felt as single. In the desire of approbation it is felt as separate and collateral. But there is also caution, which is a sort of conception of the nature of contrary power. It is a double feeling, like judgment; and, if judgment

Conception be the hands of the soul, caution is
of contrary power. like the pressure of the arms against
the sides, producing the feeling of
contrary power, and tending to re-
press the outgoing force of the
mind. The desire of approbation
or concurrence, is the intermediate
feeling between pride and caution,
and conciliates the mind to the ac-
tive power of separate being, which
would otherwise be contrary.

But the mind has also the feel-
ing of relation to a seat or resting-

place, and also feels the desire to patronize, which is downward love. This, in the human soul, is the counterpart of the sentiment of hope. And, in proportion as the internal love of the ideal decreases, the mind feels an increase of downward attraction to the earth below it, and becomes more reconciled to the darkness of material being. Therefore, this feeling seeks for no excellence in the objects to which it is applied; and rather produces the love of the past, as opposed to ex-

pectation from the future. There is a sort of counterpart of infinite in natural feeling, which shews the contrariety of created being to the Creator; for, although it exists within bounds, natural feeling is internally aorist and unformal, and has depths of which the last can never be ascertained.

When the mind comes down to

Sensation causes the mind to feel its finite nature, as the feet touch the ground. meet the exterior power of material objects, their resistance causes the soul most strongly to feel the finite

extremities of its being ; and the knowledge of mechanical resistance is as in the feet, which re-act against the ground. But the feeling of tendency and consecutive rebound from sensation is as in the leg. The sensation of sound is as a vibration of the thigh moved by the pulsations of the air. And the sensation of colour is of the same kind, but proceeding from the strokes of light. Sensation from resistance gives the sensation. feeling of limitation by contrariety, and therefore is the counterpart of

the sentiment of attraction, which
ought to escape through material
boundaries, and be altogether free.

A KEY
TO THE
MYTHOLOGY OF THE ANCIENTS.

THE polytheism of the ancients, with all its variety of fables, will more easily be understood if an inquiry be made into the attributes of the twelve divinities; who composed that council of which Jupiter

der deity. But, Jupiter, although considered, by the ancient poets, as a finite being himself, was supposed, as the head, to have most relation to infinitude, and hence, the eagle was attributed to him as his messenger.

Juno.

The goddess Juno, who was the sister of Jupiter, represented the love of variety, and presided over show and magnificence, and over separateness; for splendour comes from difference, not from unifor-

mity. The peacock was said to be sacred to her, from the brightness of its plumage; and Iris, or the rainbow, was called her messenger, either as proceeding from the watery vapours of the atmosphere forming into separate drops, and descending as rain, or, as shewing the separation of the different colours.

Apollo, the god of harmony, re-[•] Apollo. presented the vibrating power of the thigh, or, more abstractedly,

motion, as the measure of duration.

Another kind of music is produced by the strokes of light ; and Apollo was also the god of the sun, whose motion marks the progress of days and years. He was likewise the god of inborn genius, and intuitive knowledge, which are the native light of the mind, or the inspiration which it has in itself. But archery was attributed to Apollo as master of the darts of light, and vibration was recognized in the twanging of the bow. The most

abstract idea of Apollo is motion, in reference to some thing else, which is at rest. This is found in vibration, and also in irradiation.

Diana, the sister of Apollo, was Diana. the representative of the power of rebound, which is in the leg, and she was the goddess of the moon, which sends back reflected light. She was also the goddess of hunting, or swiftness of pursuit. She was represented with her robe

tucked up to her knees. The bow might be attributed to her, as expressing the power of elasticity. But the most abstract idea of Diana is reflection or return. Diana, expressing rebound from touch, remained always a virgin.

Vulcan. Vulcan represented the foot. He was the god of terminated figure, and of mechanical re-action. He presided over artificers, because the fabrication of metals into shape is by the application of contrary

power, and because the meeting of the hammer with the anvil is like the stamping of the feet upon the ground.

Neptune, who presided over the Neptune. sea, was considered, by the ancients, as the god of intellect. He represented the chest or the love of the ideal; as the motion of the sea represents the measuring of fixed form, by moveable being. His Greek name, Poseidon, may signify the drinking of form, from

water and *water*. But his Latin name has been supposed by some to be derived *à nando*, from swimming ; and he may represent the power of buoyancy in general. The diverging form of the two outer prongs of the trident expresses the tendency towards increase.

Vesta. Vesta, the goddess of the earth, represented the heart, or the fixedness of being, and its reference to seat or place. She was also said to be the goddess of fire, by which

was probably meant heat ; for the ancients did not understand the true distinction between heat and light, but often spoke of them together as one element. Vesta was drawn in a car by lions ; which may signify that she presided over quadrupeds, because they are peculiar to the earth, and the lion is the chief of them

Mars, the god of war, represent.^{ed} Mars. ed the upper part of the arm, which is the part from whence proceeds

the effort of throwing a spear, or slinging a stone, or striking. This deity, most abstractly, represented the beginning of violent motion, from whence collision.

Venus.

Venus represented the capacity for generation, and presided over increase. She was the goddess of beauty, because all continuous beauty in outlines is from the unequal increase of quantities, or the unequal diminution of quantities on the opposite side, which is the

same negatively. Hesiod says she was accompanied by Eros, and followed by Himeros, or Desire, which last was her offspring.

Τῇ γέ Ερος ἀκαρτεῖται, καὶ Ἰμερός ἀπέτει
χαλεψ
Γενομένη τὰ πρῶτα.

But, according to the same authority, the first appearance of Eros, or love, was immediately after the birth of Earth from Chaos.

Ceres represented the belly, or
Ceres. the powers of nutrition, and therefore presided over agriculture.

Minerva represented the part of
Minerva. the arm between the elbow and hand. Like Mars, she was a war-like deity, but she was also the goddess of reason, that is, not of intellect, like Neptune, but of the active power of inferring and judging, and of the knowledge of tendency, or whitherwards. She like-

wise presided over weaving and spinning. The owl was sacred to her, because she was the goddess of speculative vision, or what the Greeks called *oēstis*, the knowledge of boundary, but without sensation.

Mercury represented the hand, *Mercury*, and was the god of thieves. He presided over traffic, which is giving and receiving; and one of his attributes was the purse. He was the god of wrestlers, from

grasping. His statue was placed at the meeting of roads, from pointing. He was called the inventor of the lyre, because it was played upon by the hand, and therefore, although Apollo was the god of harmony, Mercury presided over practical skill in music. He was the god of eloquence, probably, from gesture in arguing and persuading. And, as the hand is the most moveable part, he was considered in general as the deity who presided over ingenuity, clever-

ness, and rapidity of apprehension.

This completes the list of the deities who were called into council with Jupiter, and clearly shews that the characteristics of each represented some faculty or power of the mind. If traced higher, they might be resolved into original ideas, which these powers were made to express. Their attributes and histories, therefore, were not of the casual texture

of a poetical fiction. If they had been destitute of systematic meaning, they would not have been so well remembered by mankind. Many of the gods of Greece have been identified with corre-

Deities of
the Indians. pending ones of India; but the idolatry of the Indians was more like a metaphysical worship of the abstract power personified. Most of the Indian divinities are represented sitting, after the Asiatic manner, with their legs crossed, and their feet drawn back un-

der their knees. The Egyptians Egyptians. seem to have considered certain animals as symbolical of certain powers, and therefore they took the living beasts, instead of human forms, for objects of worship. The Greeks, enchanted by the beauties Greeks. of well terminated form, endeavoured to make their idols as perfect in shape as possible, and their idolatry was that of the eyes, seeking after the manifestation of abstract beauty.

The names of their divinities
Planets. have also been given to the planets ; but the propriety of their application cannot be ascertained, since the number of known planets is not sufficient to express a system of powers. Perhaps this planet, among the others, may hold the place of Neptune. Its continents have all a form increasing northwards ; and, in it, the power of the sea has most frequently been the power of the world.

EUROPE'S LIKENESS

TO THE

HUMAN SPIRIT.

THE countries of Europe have a similitude to the different powers or faculties of human nature; and, these may be found in Europe, as in a whole which has parts virtually coinciding with those of the

Italy. mind. In the first place, Italy may be considered as the place of touch, or sensation from resistance. Infants begin to learn by touch ; and Italy was one of the parts of Europe which earliest had knowledge. Italy, therefore, may be identified with the lower limbs, in which the resistance of external powers is most continually felt. The Italians are most occupied with what affects the senses ; and the ox is the animal their country should produce in greatest

perfection. The city of Tarentum produced Archytas, who was one of the greatest mechanicians among the ancients, and who also was Plato's master in mathematics. The forges of Vulcan were supposed to be in Mount *Ætna*. Spain may be identified with the ^{Spain.} spine, or back, the seat of pride, endurance, and uprightness ; and this likeness is verified by the character of the Spaniards. The animals which Spain should produce are the horse and ass, or

the mule, which is a mixture of pride and patience, the fittest for travelling. Perhaps Portugal has some relation to the hog, or self-love. From Portugal and Spain the most natural transition is to France, which may be identified with vanity, or the ribs, the place of collateral action, and the desire of approbation. The animals which France should produce are the wolf and greyhound, and those birds which go in flocks. The French are found to be good in

military tactics, and are celebrated for their social community of feeling, and for giving fashions to the other nations. The next transition is to Germany, which may ^{Germany.} be identified with the chest and shoulders, the seat of hope, and the love of the infinite. The Germans are remarkable for abstract feeling, and for their knowledge of the formal or theoretic part of harmony. Prussia may be the ^{Prussia.} love of variety. Poland represent- ^{Poland.} ed balancing; and Hungary is an ^{Hungary}

Switzer-
land.

inferior internal part. If we would look for the heart of Europe, we must turn to Switzerland, a small country, but a massive knot of earth. Switzerland is the seat of natural affection, and also of the longings and diseases of the heart. It produced Rousseau, who, without much feeling of pure intellectual relations, was found strong in natural eloquence throughout Europe. But Switzerland's predilection for Calvin shews that the heart is the seat of conscience and

also of faith, not of hope or charity. Switzerland is the country where the mind is forced to experience what effects follow even from the co-existence of masses of rock around it. From examining the heart, we must pass to the head of Europe, which is England, the ^{England} leading part, and the seat of generosity and goodness, and the birth-place of all that is born from charity. England must always have advantages over the other countries of Europe. Scotland is ^{Scotland}.

of a nature unlike England ; and, as pliancy and close adaptation to each other's movements are characteristics of the natives of Scotland, perhaps it may externally represent the hair. And Scotland may also, in a certain point of view, represent the proximity of Ireland. natural feeling to grace. But Ireland seems to express a compound. From these a transition must be made to Holland, which is the neck, or the means of communication. The Dutch have always

been carrying-merchants and navigators. They have been the chief printers of books in which all Europe had a common interest, and of such books as could not have been printed in the countries where they were written. In Holland was born Grotius, the investigator of international law, as to war and peace. The Dutch canals are the throats of Europe. As the neck is neither a place of action nor of external touch, so the Dutch are neither active-mind-

ed nor externally sensual, but sedate and lethargic, and contented

Substantive existence. to dwell on the inward feeling of substantive existence. It was Holland that produced the philosophical writings of Spinoza, although he was born of Jewish parents who had come from Portugal. Of all the countries in Europe, Holland and Spain are least subject to commotions which arise from mental activity. But there is another member of Europe of which, when it was free, excessive

activity was the fault. This is Greece, which may be identified Greece. with the hands, or the powers of opinionative judgment. The Greek language is remarkable for the dual number, and for the middle voice of the verb, a part which is neither active nor passive in relation to external objects, but expresses the reflection of the mind's power upon itself. The subjection of the Greeks to the Turks may represent the degradations of opinion under the power of falsehood ;

and, if ever the Greeks are liberated, it may be viewed as a good omen, betokening the right exercise of the reasoning powers in Europe. Besides the powers of argument, the ancient Greeks shewed also the judgment as to termination, which is in the hands. The name of Aristoteles may signify "the best definer." And he, coming from Macedonia, had great activity also in the operations of judgment. Athens is the wrist, the place best for the knowledge

of tendency, and for the feeling of mental sequence without external sensation. The knowledge of tendency is the most important thing in oratory, and is the source of expressive gesture. But the Grecian islands may be identified with the fingers, and have more recently been occupied by those who seize; that is to say, by robbers and pirates. In them were formerly cultivated all the arts which depend upon the feeling of division. They gave birth to ly-

rical poetry, and to the different kinds of verse invented by Sappho, Alcæus, and Archilochus. The best cutters of gems came also from these islands. And Samos is said to have produced Pythagoras, who, of all the ancient philosophers, inquired most into the properties of numbers, and ascertained the proportions of the musical scale. Pythagoras represented idealism, which may begin from the feeling of separateness. But when Pythagoras went after-

wards and settled in Italy, it may signify the seeking for manifestations of abstract form in objects of sense. The wings, or the powers of imagination, are represented by Denmark, which is the part contrary to Italy. In the Danish language are preserved the mythological poems of the north.

Norway, Sweden, and Russia,
are only the external cover of
Europe, and should rather be con-
sidered as parts of Asia. Russia

Norway,
Sweden,
and Russia.

keeps Europe from the Tartars.
Sweden and Norway save it from
being exposed naked to the north-
ern seas.

Mutual re-
lations of
the coun-
tries.

In considering the mutual rela-
tions of the countries of Europe,
it will easily be perceived, that,
between Spain and France, there
is a strong connection, but also a
kind of cross reaction ; for the ten-
dency of social vanity differs from
that of solitary pride, as the dif-
fused sound of the French-horn

differs from the compressed sound
of the trumpet, which delights the
steed. Faith may be said to abide
in Spain as well as in Switzerland ;
but Germany is the Hope, and
Switzer-
land, Ger-
many, and
England.
England the Charity of Europe.
But Germany, considered as the
love of the ideal, is entitled to
reject the mere native goodness
and genius of England, as totally
inadequate : “ The zeal of thy
house hath eaten me up.” When
the minds of the Germans are ac-
tive, it is a sign of a general ten-

Germany dency towards improvement. Germany is capable of the love of the ideal in itself; but, it may be said to draw life-giving inspiration, as a breath, through England. But, by itself, Germany, considered as the moving expansion of natural being, may incline to go astray into the errors of Spinozism, or a seeking for the internal feeling of natural substance, and a false deification of it; because, though dark and sad, it is felt to have universal and in-

definite qualities, which Spinoza called infinite. When the powers of the continent, under Napoléon, were made subservient to his hostility against England, it might be called a rebellion of the passions of the body against the head. But, when the battle of Waterloo was fought in the Netherlands, then the Prussians, coming to the assistance of the British forces, helped to decide the contest.

The continental nations have long wondered at the mixed form of the English government ; but England is also of the same heterogeneous nature. The English populace seem to be only the external husk, of a gross nature, and fittest to be compared with the Dutch, whom they partly resemble, though the force of mind shines more through them. Refined and valuable qualities must be found in other parts of England's composition. But kingly

power should predominate in England. It will not degrade the people, but improve them, by overcoming their nature.

To speak of the relations of the continental parts to each other, the Italians have a community of nature with the Spaniards, in this respect, that the power of receiving sensation by touch implies some likeness to the power of endurance, which exists in Spain ; for contact cannot be felt without some resist-

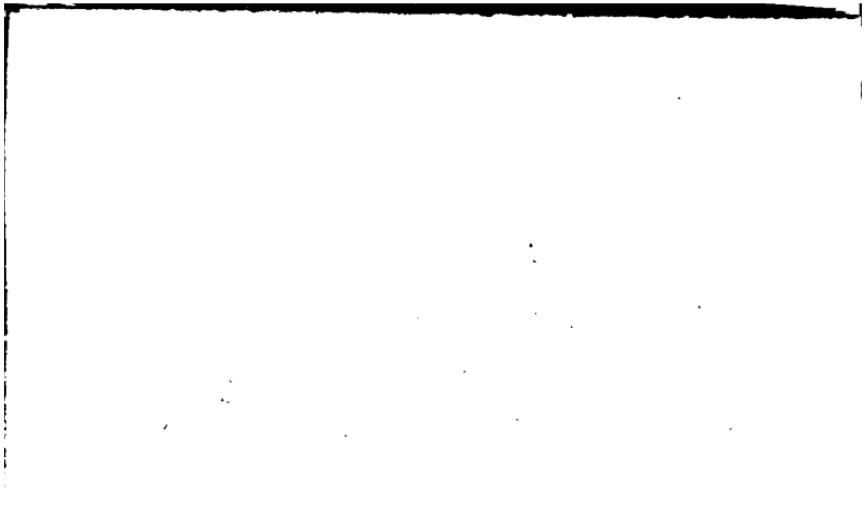
Rome. ance. Rome is the external eye of Europe, the place of knowledge by sight, and the seat of the external forms of religion; and Europe is there found bending its knees to the light. Raphael, Michael Angelo, and all the painters who excelled in design, resided in Rome. But it may be guessed that harmony in colouring is felt in other vibrations which are subsequent to sight; for, all the painters, who excelled colours. in colouring, were farther north; in the upper part of Italy, like

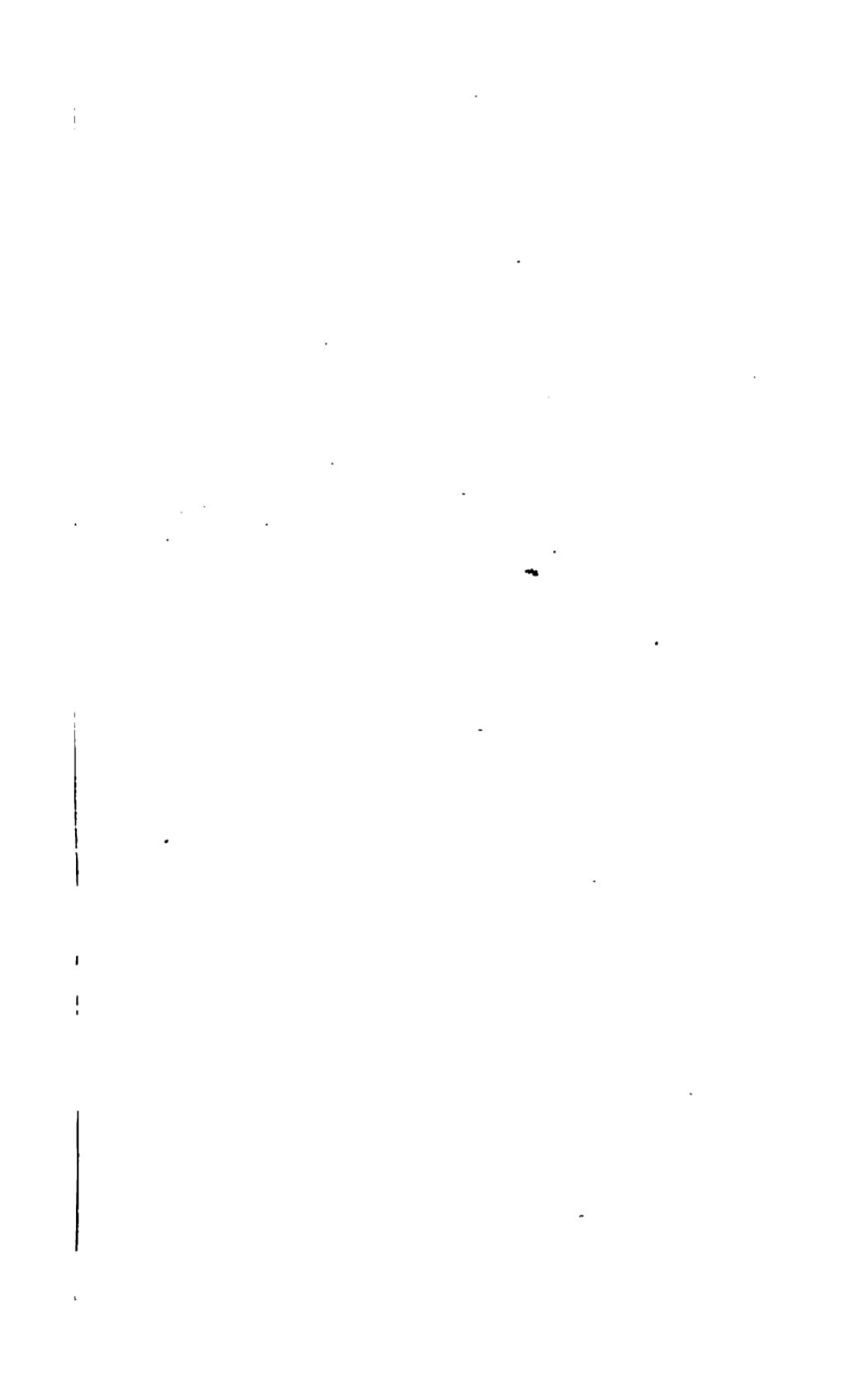
Corelli, the earliest great musician. They were not only farther north than the birth-place of him who touched the ear, but they were so far north as Venice. But Naples, in the lower part of Italy, produced the best melody from the feeling of sequence, and tendency from sensation. In music, there are three things—the formal part, which is altogether abstract quantity—the sensation of tone or present vibration—and the feeling of natural sequence or rebound from

tone, whence melody according to the ear ; but, there is also melody according to form, or the relations of quantities, in which the Germans have excelled.

As sight and hearing express abstract form, so the genius of Italy must have connection with Germany.^{Italy's community of feeling with Germany.} that of Germany, as it is the means of shewing ideal relations by sensation. But Germany, which represents the love of the invisible, began the reformation, which freed

Europe from bondage to the external forms of the church. Italy, Countries of intellect and opinion. Germany, and England, are the three most intellectual parts of Europe ; and if Greece, the opinionative part, were liberated, it would seek most to apply itself to the movements of Italy and England.





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